



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

New Publications.

"L'ART."

A REVIEW of Chipiez and Perrot's "L'Egypte," a series of slashing criticisms on the Salon, and some magnificently illustrated articles on Italian wood and copper engraving, by Vicomte Henri Delaborde, are among the most interesting things in the last quarterly volume of "L'Art." The first-mentioned review takes the form, in great part, of a discussion of the means which were employed by the ancient Egyptians in engraving and otherwise working hard stones, such as granite, and precious stones, such as carnelian and agate. The author, Emile Soldi, brings forward strong reasons for believing that the instruments used by modern jewellers were known to the Egyptians of the Middle Empire. Some very interesting illustrations are extracted from Chipiez and Perrot's book, which forms the first volume of their great work, "Des Origines de L'Art dans l'Antiquité." Vicomte Delaborde's articles give an account of the Florentine and Venetian wood-engraving of the fifteenth century, with numerous full-sized reproductions of cuts from the "Hypnerotomachia Poliphili," Mallerini's Bible, the "Fasciculus Medicinæ," and other rare Venetian books. The Florentine work shows the influence of Botticelli on the engravers of his time and country. Leonardo da Vinci's still greater influence on Milanese engraving is also touched upon.

M. Dargenty treats the Salon as though it was an exhibition of our own Academy. He finds a dearth of ideas, a disposition to rely upon mere technique and to startle by the choice of gory or indecent subjects. That peculiarly French picture, the gem of the present exhibition in that way, "Le Printemps qui passe" of M. Bertrand, gets no quarter from him. "Quelle araignée monstrueuse plus criminelle que scorpion," he asks, "avait bien pu piquer le cerveau de l'artiste et déposer dans ses méandres virus et vénénérité assez âpres pour produire un effet aussi délétère?" Comerre's "Silenus," though a great effort, contains no new conception, and the critic seems to be so indifferent to Lefebvre's "Psyche," that in one place he speaks of her as "Pandora!" Morot's "Christ" gets faint praise, and Bastien-Lepage is set down as a false sentimentalist. The critic finds little to speak well of but a still life, in which a couple of kittens are lapping up the blood from a freshly-killed pair of pigeons in a poultterer's stall. There are also articles on the proposed transformation of the centre of the city of Florence, with illustrations of the different plans, one of which is to be adopted, and on the frontispieces of Piranesi with reduced reproductions of some of his initial letters, and a superbly illustrated account of the sculptures of the Chateau of Fleury. In the matter of etchings the purchasers of this number will obtain more than one prize. The splendid etching by Louis Lucas, after the portrait by Amberger, in Prince Demidoff's collection, is one of these. Another, almost equally fine, is Mlle. Lucie Contour's etching of Emile Renard's "Grand-mère," and Wouwerman's picture of "Winter," etched by G. Greux, is worthy of a place in any collection of modern etchings. On the whole, this volume of "L'Art" surpasses even the high expectations which the three or four previous volumes have raised.

LITERARY NOTES.

LUCA DELLA ROBBIA AND OTHER ITALIAN SCULPTORS.—The "Great Artists" Series, published here by Scribner & Welford, includes few volumes more interesting than this one by Leader Scott on the Italian sculptors of the fifteenth and sixteenth centuries. The list of great men of whom some account is given embraces some predecessors and many successors of the Della Robbias, the work of that family forming the central point of the picture of Italian sculpture of the true Renaissance period. It was a good notion so to group the masters from Mino da Fiesole to Jacopo della Quercia, who show neither the faults of infancy nor the beginnings of decay, and the idea has been well carried out. The little volume is abundantly illustrated with cuts which are sufficiently well done to convey (except in one or two cases) a fair idea of the works represented. The series when completed will make a valuable work of reference.

ART WORK IN PORCELAIN. BY HENRY B. WHEATLEY AND PHILIP H. DELAMOTTE. Scribner & Welford.—Messrs. Wheatley and Delamotte seem to be quite at home on the subject of porcelain. Their little volume differs from most others in fairly proportioning the space at command among the several species of porcelain known to collectors. It was to be expected that the different English factories would be more fully treated of than others; but Chinese and Japanese porcelains are given each a well-written and a well-illustrated chapter; Persian and Indian work is glanced at, and German and French porcelains are fully considered in two very full and accurate chapters. The illustrations are excellent specimens of what the illustrations of such a work ought to be, not in themselves works of art—that would put the cost of the work too high—but neat and satisfactory engravings of well-chosen objects.

ART WORK IN GOLD AND SILVER—MODERN. Scribner & Welford.—This belongs to the same series as the above, and is by the same authors, but is not quite so good a treatise. Benvenuto Cellini, Holbein, and the French and Spanish goldsmiths of the sixteenth century can hardly be classed as modern. There is a great gulf between their work and that of the present day. They are very distinctly marked off, in fact, from the seventeenth and eighteenth century work, the traditions of which are still, in a manner, alive. Not enough attention is paid to Eastern, especially to Japanese, work, from which our best inspirations are now in a majority of cases derived; and the work of living goldsmiths and silversmiths is passed over, for the most part, in silence.

There is a short account in the centre of the book of the excellent modern Russian work, and a few words are given to Zolozaga of Madrid and Cortelazzo of Vienna. There is even an illustration to each of these; but of English, French and American work of the present time nothing is said, although much might be. To be sure, it is only very recently that good work has begun to be done either here or on the other side of the Atlantic, but that makes it all the more desirable that it should at once be recognized. An excellent chapter might be written on the influence of Japanese art in metal work on the revival that is taking place here and in Europe. It is a very important subject, and would well repay study. In other respects the little work is very well put together, the illustrations and the printing being particularly commendable.

Correspondence.

HINTS FOR PAINTING DESSERT PLATES.

SIR: Wishing to paint a set of dessert plates after Kappa's designs, given in THE ART AMATEUR, I write to get a few hints. (1) What should be used for the outlining? (2) Can flux be sent through the mail? (3) How shall I transfer the designs to the plates? (4) Would they look well with backgrounds of white china instead of dark green?

D., Lexington, Va.

ANSWER.—(1) Use black or some very dark color for the outline. Purple No. 2 added to dark brown No. 4-17 gives a good outline color. The important point is to have it clear and distinct. (2) Yes. Flux comes prepared like the china colors, either in tubes or powder. When fired it forms a transparent glaze, and its effect is to lighten the colors and cause them to flow smoothly. All the china colors contain flux—the light colors more than the dark, and the ground colors most of all. Adding flux to the ordinary colors makes them suitable for grounds. Use about one-third flux with the dark colors, and less than one-third with the light ones. (3) Lay transparent paper over the design, and trace the pattern on it. Go over the lines of the design on the back side with a soft black pencil. Wash the plate with turpentine and let it dry. This gives a good surface to take pencil marks. Fasten the tracing to the plate with gum or wafers, so that it may not slip. Go over the design with a hard point, and the soft black on the underside will be transferred to the plate. (4) The backgrounds are carefully selected to suit the various designs, and a different one is given with each plate. In a design like No. 5 (daisies) the white flower would not show to advantage on a white ground. The "dark green" alluded to gives, when used for a tint, a greenish gray which is not dark, and which combines peculiarly well with the columbine. The gray No. 2, recommended as a tint for the dog-tooth violet, may fade a little in firing, so it should not be too thinly applied. None of the tints are to be very dark.

HOW TO APPLY RETOUCHING VARNISH.

MRS. J. H. C., Mexico, Mo.—The proper way to apply Soehnée frères' French retouching varnish for oil-painting is as follows: When the painting is thoroughly dry first wipe the surface off carefully with a damp cloth, which has been dipped in clean water and wrung out. This is to cleanse the painting from any particles of dust or dirt, and is very important. When quite dry again, apply the varnish with a broad stiff bristle brush (never use sable), and put it on very quickly, beginning at the top and working downward, and being careful not to retouch the varnish when once put on, as it dries so very quickly that any re-passing with the brush will make streaks. Pour the varnish out in a saucer, and use plenty on the brush. If when first applied it looks cloudy and opaque do not be alarmed, for if left undisturbed, this effect will all pass away in less than half an hour, and the varnish will appear perfectly clear. The French retouching varnish should not be used if it has become thick and gummy by keeping. This can be rectified by diluting with alcohol, when it may be applied safely.

MEYER VON BREMEN'S "MORNING PRAYER."

F., Westerly, R. I.—In giving directions for painting Meyer Von Bremen's "Morning Prayer," it is of course impossible for us to tell the exact coloring of the original; but as in the case of the companion picture asked for and published some time ago, we can only give a harmonious scheme of color, suggesting as far as possible the style of this painter's work. The two children who have stopped to kneel at the wayside shrine are in the full light of early morning, and the whole tone of the picture is influenced by the warm morning sunshine. The sky is blue with large fleecy clouds; the distant landscape is of a hazy, indistinct green, grayish, but warm. The hill in the remote middle distance is faint purplish green in tone touched with golden lights. The old stone shrine is the darkest object in the picture, and should be made a warm gray stone-color with rich shadows. The little boy has brown hair, and wears a faded blouse of dull blue. The girl with her little red cap has light yellow hair and fair complexion. The sleeves of her waist are white, while the bodice is black velvet and her skirt a dark dull red. The bundle she carries tied to her waist is in a striped apron of brownish gray and white. The foreground greens are much richer and stronger in color than the other foliage, also warmer in tone. To make the blue of the sky use cobalt, vermilion, or rose madder, light cadmium, with white and a little black. For the clouds, use raw umber, black, cobalt, yellow ochre, and white. For the distant greens use cobalt, yellow ochre, madder lake, white and black. The stone color of the shrine is made with raw umber, yellow ochre, bone brown, black, burnt Sienna and cobalt with white. Put the color on heavily with a stiff bristle brush, and try to imitate the

texture of stone by using short crisp touches. The boy's hair is painted with bone brown, ivory black, burnt Sienna and white. The dull dark blue of his blouse is made with Antwerp blue, burnt Sienna, yellow ochre, vermilion and raw umber, with a little black, adding white where needed. The light yellow tone of the girl's hair is made with yellow ochre, raw umber, black and white. For the red cap use white vermilion and madder lake glazed over an undertone of Indian red, adding raw umber for the shadows; the same colors will do for the dress with the addition of black and cobalt. For the striped apron use raw umber, black, burnt Sienna and white. The foreground greens are made with light zinobor green, cadmium, Antwerp blue, vermilion, and black with white. It would be a great advantage if before making this painting you could see one of Meyer Von Bremen's original pictures or a good copy, to get some idea of his style and handling. The tone of his pictures is generally very warm, a yellowish glow sometimes pervading the atmosphere throughout. When dry, varnish with French retouching varnish. Use only imported colors, either French, English or German.

PHOTOGRAPH PAINTING IN WATER-COLORS.

BARTON H., Cleveland, O.—Evidently you have chosen too dark a print for coloring. The heavy dark tints found in some photographs are not suitable for the treatment of fair complexions, as it is difficult to work the gray tints over them. You could lighten the heavy dark tints by the use of a little body color; but such practice is to be condemned, because all gray and pearly tints should be transparent, so that the flesh color may be seen under them.

F. T. T., Boston.—(1) General directions for coloring photographs in water-colors were given in THE ART AMATEUR in March, 1882. (2) The following paragraph from that article answers your specific question: Some miniature painters, in heightening the complexion, lay the colors in little square forms, working the pencil in various directions, and leaving the interstices to be filled up afterward by stippling. This method gives what is called a fatty appearance to the work, and renders it bold and masterly. Others, again, finish off with hatches, and the crossings of the pencil somewhat resemble the lines in a fine line-engraving of the face, being worked as much as possible in the direction of the muscles. But this should not be resorted to till near the end of the work; for if you begin it too early you will never be able to gain depth, and the more you labor, the more wiry, harsh and dry will be the character of your performance. When the flesh color has been sufficiently heightened, and is as near to the original as you think you can get it, then begin with the pearly gray and shadow tints, keeping them as pure and transparent as possible, working with a light hand, for fear of disturbing the under color, which must not be suffered to mix with them, or they will become muddy, and lose all their transparency. Pearly tints are not intended to hide the local color, but only to be passed over it as a glaze.

A. F. K.—Photogravures or photographs may be colored in two ways. One way is to float the colors on in flat tints, using the Egyptian water-colors for that purpose. Another, and the most artistic method, is to paint them carefully with the ordinary moist water-colors, rendered opaque by mixing them with Chinese white. The surface of the photograph or engraving may first be prepared by washing over with "Newman's Size;" after this, the colors go on very easily. The opaque colors can be bought already prepared under the name of "Gouache Colors." They come put up in little glass boxes ready for use. In painting photographs with these colors, fine camel's-hair brushes should be used, and the paint put on very carefully in finishing with small crisp touches.

NIELLO WORK.

ART WORKER, Chicago.—Niello work is a sort of enamelling upon silver, with a paste consisting chiefly of a sulphide of the metal itself. At present it is not much practiced in this country. Some designs especially suitable for this kind of work will be given in THE ART AMATEUR at an early date. The process is as follows: Take four drachms of silver, two ounces and four drachms each of copper and sal-ammoniac, three ounces and four drachms of lead, and twelve ounces of flowers of sulphur. Make a paste of the flowers of sulphur and water; put it into a crucible; afterward melt the metals, and pour them into the crucible which contains the paste; re-cover this vessel, in order that the sulphur may not take fire; then calcine over the fire until all the superfluous sulphur is driven off; afterward finely pulverize the mass, and make, with the addition of a solution of sal-ammoniac, a paste, which introduce, by means of rubbing, into the parts intended to be enamelled; then clean the article, and place it in a furnace, where it is sufficiently heated to melt the paste which fills the engraved parts, and make it adhere to the metal. That done, moisten the article with a solution of sal-ammoniac, and heat it in a muffle to redness; after which, you may rub and polish the article when it has become cold, without fear of either altering or detaching the enamel. It remains always of a very fine black color.

CHINA PAINTING.

KERAMOS, Atlanta, Ga.—Janvier says: "In painting heads the general tint is ivory-yellow and flesh-red No. 1, about one-third red to two-thirds yellow. Before putting this on, the eyes, nostrils, corners of the mouth, etc., can be sketched in with the flesh-red pure, and this may be used for the shadows. When dry, put on a thin wash of the general tint; while still wet, the lips, cheeks, etc., can be strengthened in color with the red. Ochre is used for reflected lights. All are then blended with the putois. Violet of iron and greenish blue can be used for shadows, with sometimes a little gray. The darker flesh colors can be used to

finish with. Blue eyes can be painted with sky blue, greenish blue, and gray. Brown eyes, yellow, brown and sepia. Pupils black, and leave or pick out spot of light. Light hair, ivory-yellow, shadows yellow brown and brown 108, gray and bitumen. Darker complexions are made of the darker tones of the same colors—for example, iron violet and ochre for a man's dark, muddy complexion. In small heads the needle can be used to pick out any little lumps of color, and to soften the general effects. The painting can be stippled and strengthened, grading the color carefully toward the high lights. Delicate gray tones can be used in the half tints, but must be managed with great care, as they are apt to injure the reds. The flesh colors will not bear very much heat, so must be fired carefully."

SILK-RAG PORTIÈRES.

BY request, we republish, for the benefit of several correspondents, the information on this subject given in our columns a year or more since: Silk-rag portières cannot be woven over a yard wide; they are used generally for narrow doors, and when required wider, two strips must be hung. The silk is cut not quite an inch wide, the two ends overlaid and sewed flat. The colors are usually sewed indiscriminately together, which gives a Turkish-rug appearance to the portière. The balls are wound a pound each. Your weaver will tell you how many pounds are required for a yard. Any rag-carpet weaver can do the work.

SUNDRY QUERIES ANSWERED.

SUBSCRIBER, Silver Cliff, Col.—There is no way to prevent cracks showing through the paint on your wall. Before the painting was begun, the cracks, were they ever so slight, should have been "cut out" and filled in with plaster.

INQUIRER, Peekskill, N. Y.—Escudier's picture on page 71 of THE ART AMATEUR for September represents a young witch riding through the air on a broomstick to the sabbat or nocturnal gathering of demons and sorcerers.

PINX, Boston.—(1) Doubtless, the use of too much turpentine takes the brilliancy out of the color of a picture, and kills the tone. (2) Chinese white is the oxide of zinc. Blockx puts it on his list of colors to be excluded from the palette, probably because it is difficult to manipulate, and does not dry rapidly unless a siccativ, which usually turns it brown, be added to it. It is generally considered, however, the best of all the whites.

BASTIEN, Hartford, Conn.—The following are all more or less perishable: Blanc de neige, cochineal carmine, carmine lakes and burnt madder; the chrome, Indian, zinc, and antimony yellows; wood lake, yellow lake, green ochre, Paris greens, Scheele's or emerald greens, Schweinfurt greens, green cinnabar, green lakes, malachite green, and cobalt; mineral and Prussian blues, violet lakes, umber, bitumen, mummy, and ivory brown. The only essential colors named are the lakes, Indian yellow, and Prussian blue.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 286 is a series of monograms in "D."

PLATE 287 is a collection of designs and suggestions suitable for jewellers' use.

PLATE 288 is the sixth of the series of original jewelry designs by H. L. Bouché. Those here given are for two chateaux of silver, with surfaces either polished or satin-finished; a gold comb set with diamonds, the ornamental part of which

might serve separately as a design for a pin; two neck-bands of black velvet, ornamented with gold and set with diamonds; two diamond and onyx lace-pins, from which the pendants may be omitted if too expensive; seven scarf-pins, a bracelet of either gold or silver, and two badges, one suitable for a young ladies' seminary and the other for a rifle match prize.

PLATE 289. National costumes, suitable for sketching on linen and other decorative purposes.

PLATE 290—"Harebell"—is the seventh of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. Let the flowers be blue (a little purple No. 2 and deep blue). For the inside of the flowers and the large buds on the edge of the plate use a lighter wash of the same color. For the pistil use gray or brown; for the small buds in the centre of the plate add a little brown green to apple green. For the stems, calyx, and thin stem leaves use a rather dark green (a little brown green and emerald green). For the large leaves in the centre add a little apple green to this. For the background use light coffee. Outline distinctly.

PLATE 291 is a South Kensington design for a letter case, to be worked on satin of a very dark marine blue, in fine split floss. Use natural colors for the spray of wild rose. For the spider-web use a single thread of silver gray floss in a very fine outline stitch, making the lines as fine as possible. Do not use a very light gray, as the contrast on the blue ground would make it appear white.

PLATE 292 is a South Kensington design for a photograph frame to be worked on satin of a pale dull shade of old gold, avoiding a greenish tint. Work the outline of the scroll in dark brown button-hole twist to simulate a cord, and fill in between the outlines with fine seed stitch in a lighter shade. Work the foliage and flowers in olive green, old blue, plum and old red. Use only dull "antique" shades, and work with a fine thread, such as split filo-floss, Dacca floss, or filling silk.

PLATE 293 is a South Kensington design for a bellows, to be worked in a darning stitch, which is about the same as the ordinary Kensington stitch, but not taken so closely as to entirely cover the material it is worked on. The outlines are to be afterward worked in stem stitch in a much darker shade of the same color. Use satin, sateen, or silk sheeting of a pale leather color for the foundation, working the leaves flatly in two shades of green olive floss, the outlines and stems in a darker shade and the fruit in two shades of dark brownish red.

PLATE 294 is a design for a Tokio vase—"Primroses." For the background put on a delicate wash of brown No. 3, mixed with orange yellow, which should be no deeper in tone than café au lait, when dabbed. If a stronger, darker background is preferred use brown green, yellow and brown in mottled touches, delicate at the top of the vase, and deeper at the base. The flowers are delicate pink, deeper at the edges and pale toward the centre. Use the English rose in powder, well mixed with turpentine and a little lavender oil. The star-shaped centre is yellow; a line of brown green defines the stamens with a mere dot of yellow in the centre. The petals underneath are very pale; mix a little green with the pink to produce this effect. For the shadows mix the English rose with apple green. The leaves have a velvet surface; use for the first wash grass green and purple mixed; then put on a warmer color of grass green and brown green, leaving the veins in the first pale tint; shade with brown green and purple mixed. The under part of the leaf is quite purple. Put on the first wash of brown green and purple, and the second wash of the same color, leaving the veins in decided relief. For the stems use the same color. The calyx and buds must be

painted delicately in a warm green (grass green and mixing yellow). Outline all the work in three parts brown No. 7, and one part deep purple. When finished take a sharp pen-knife and just touch each side of the stems and veins underneath the leaves at regular intervals to give the hairy and velvety effect always seen on primrose stems.

Hints for the Home.

LOOKING-GLASS is not in itself a beautiful object, and in large masses is even unpleasant; it should always have some prettiness to multiply, for then it becomes reasonable and acceptable. A lofty mirror, the greater part of which reflects nothing but the ceiling and upper walls, where usually there is blank space, is very objectionable.

THERE is diversity of opinion as to the manner in which light should be admitted into a room. We have been told that it should fall "from one side only;" an idea evidently suggested by the beauty of "Rembrandt effects." These effects are highly "artistic" no doubt; but we must recollect that people are not perpetually posing for photographs, or sitting for pictures; that they are rarely stationary, and continually varying their attitudes. Under these circumstances it is better to avoid the play of strong light and deep shadow. Windows upon more sides than one are preferable—provided, of course, the stream of light be properly tempered.

THE pictures usually introduced into the household, especially copies from old masters, are altogether unsuited for decorative purposes. There is much widespread misconception connected with the value of works of this description. If dingy copies of old masters be acquired for speculative purposes, that is one thing. But if they be suspended against the wall in order to render the family abode additionally attractive, the result, generally speaking, is the very reverse; because whatever veneration we may entertain for antiquity, three-fourths of the efforts of mediæval art, when regarded as specimens of drawing, composition, or chromatic arrangement, are not so inestimably superior to the performances of modern painters as to be worth the process of reproduction so unremittingly bestowed upon them; and the copies are generally semi-concealed by a film of obscurity—produced most frequently in the back premises of a dealer's shop, but euphemistically entitled "the mellowness of age"—which renders them far less ornamental.

THE entire covering of the walls of the drawing-room with choice, but not necessarily expensive, papers of any one kind is strongly recommended by Mrs. Orrinsmith. She says: "It is a purer style than the placing of two papers one above the other, which might, however, be favorable to certain drawing-rooms, where from skirting-board upward to within about three feet of the ceiling, the walls should be covered by a dimly tinted paper, continued to the cornice by one of more delicate treatment, a narrow ledge or beading being fixed at the junction of the two papers. Papers suitable for such a combination are to be found in a diaper that looks calm and warm in two shades of olive-green for the lower space of wall, and a loose trailing pattern for the upper portion in shades of blue on white with freer floral treatment, which would give cheerfulness to an arrangement otherwise quaint and quiet. The like of this has been seen with sets of pictures in long narrow frames hung just below the junction of the two papers; and at a lower level bright water-color sketches, bold and effective, in slim gilt frames, giving the necessary relief to the duller region."

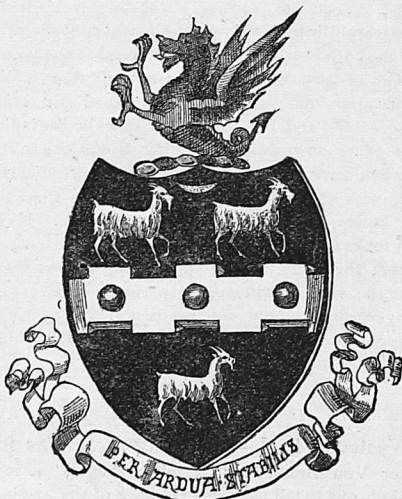
BAVENO VELVETEEN.

THE PLAIN VELVETEEN IN ALL THE FASHIONABLE SHADES.

THE BROCHÉ IN ALL FASHIONABLE SHADES.

The glossiness of the pile makes it equal in appearance to the best Silk Velvet.

TRADE-MARK



REGISTERED.

If it were not for the price, no one would suspect its not being made of silk.

FOR LADIES' COSTUMES, MEN'S SMOKING-JACKETS, AND CHILDREN'S SUITS. PRE-EMINENTLY

The Only Real Substitute for Genoa Silk Velvet.

Baveno Velveteen has won the suffrages of all discriminating ladies, and won them on its intrinsic merits. It has a surface which is simply perfect. Being woven from finer yarns than any other make, it is softer and lighter to the touch, and much richer looking.

TO BE HAD OF ALL FIRST-CLASS RETAILERS.

THE TRADE SUPPLIED BY MILLS & GIBB, NEW YORK,

